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**POLITE ARTS.**

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## POLITE ARTS.

*The SILVER MEDAL and TWENTY GUINEAS were this Session voted to MR. SEBASTIAN GRANDI, No. 6, Brownlow-Street, Long-Acre, for COLOURS and MATERIALS for PAINTING, and for a PREPARATION of GROUNDS or PANNELS for PAINTERS.*

*The following Communications were received from him ; and Samples of the Colours, Materials and Pannels are placed in the Society's Repository.*

SIR,

I HAVE had the honour of being employed by the most eminent professors of the fine arts, in Italy and England, and have assisted and improved the processes of preparing canvasses and pannels. By a number of experiments, I have, after much labour and expense, discovered, as far as experience can prove, the manner of preparing either canvass, copper, or pannel, in the old Venetian stile ; an art which has been long lost, and to which it is well known that Titian, P. Veronese, Bassani, and other Venetian masters owed the peculiar harmony, brightness, and durability of their beautiful productions.

I have also a method of purifying oils for painters use, agreeably to the practice of the ancient masters ; and I have prepared many mineral colours, which will never change, and may be used either in oil or water.

I have been enabled to produce crayons, of a quality I greatly

greatly superior to any in use, and which are fixed, so as to prevent their rubbing off the paper when used, and which may also be applied in water or oil.

The utility of the above preparations can be fully proved, by the united testimony of the members of the Royal Academy, by noblemen, and by artists in general.

The materials of which they are composed are extremely cheap, very easy to be procured, and none of the processes for preparation at all difficult.

I beg leave to communicate the above processes to the Society instituted for the Encouragement of Arts, &c.

I remain, Sir,

Your obedient servant,

SEBASTIAN GRANDI.

No. 6, Brownlow Street, Dec. 23, 1805.

To Dr. C. TAYLOR.

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*Mr. S. Grandi's Method of Preparing Pannels for Painters.*

Take the bones of sheep's trotters, break them grossly, and boil them in water until cleared from their grease, then put them into a crucible, calcine them, and afterwards grind them to powder. Take some wheaten flour, put it in a pan over a slow fire until it is dry, then make it into a thin paste, add an equal quantity of the powdered bone-ash, and grind the whole mass well together: this mixture forms the ground for the pannel.

The pannel having been previously pumiced, some of the mixture above-mentioned is rubbed well thereon with a pumice-stone, to incorporate it with the pannel. Another coat of the composition is then applied with a brush upon the pannel, and suffered to dry, and the surface afterwards rubbed over with sand-paper.

A thin

A thin coat of the composition is then applied with a brush, and if a coloured ground is wanted, one or two coats of the colour is added, so as to complete the absorbent ground.

When it is necessary to paint upon a pannel thus prepared, it must be rubbed over with a coat of raw linseed or poppy-oil, as drying oil would destroy the absorbent quality of the ground ; and the painter's colours should be mixed up with the purified oil hereafter mentioned.

Canvass grounds are prepared, by giving them a thin coat of the composition, afterwards drying and pumicing them, then giving them a second coat, and lastly a coat of colouring matter along with the composition.

The grounds thus prepared do not crack ; they may be painted upon a very short time after being laid, and from their absorbent quality, allow the business to be proceeded upon with greater facility and better effect than with those prepared in the usual mode.

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#### *Method of Purifying Oil for Painting.*

Make some of the bone-ashes into a paste with a little water, so as to form a mass or ball ; put this ball into the fire, and make it red hot ; then immerse it for an hour, in a quantity of raw linseed oil, sufficient to cover it : when cold, pour the oil into bottles, add to it a little bone-ash, let it stand to settle, and in a day it will be clear and fit for use.

#### *White Colour*

Is made by calcining the bone of sheep's trotters in a clear open fire, till they become a perfect white, which will never change.

*Brown Colour*

Is made from bones in a similar manner, only calcining them in a crucible instead of an open fire.

*Yellow-Colour, or Masticot.*

Take a piece of soft brick, of a yellowish colour, and burn it in the fire; then take for every pound of brick, a quarter of a pound of flake-white, grind them together and calcine them; afterwards wash the mixture, to separate the sand, and let the finer part gradually dry for use.

*Red-Colour, equal to Indian-Red.*

Take some of the pyrites, usually found in coal-pits, calcine them, and they will produce a beautiful red.

*Grey Colour*

Is made by calcining together blue-slate and bone-ashes powdered, grinding them together, afterwards washing them, and drying the mixture gradually.

*Blue-Black*

Is made by burning vine-stalks in a close crucible in a slow fire, till a perfect charcoal is made of them, which must be well ground for use.

*Crayons*

Are made of bone-ash powder mixed with spermaceti, adding thereto the colouring matters. The proper proportion is, three ounces of spermaceti to one pound of the powder. The spermaceti to be first dissolved in a pint of boiling water, then the white bone-ash added, and the whole to be well ground together, with as much of the colouring-matter as may be necessary for the shade of colour wanted. They are then to be rolled up in the proper form, and gradually dried upon a board.

*White Chalk,*

If required to work soft, is made by adding a quarter of a pound

a pound of whitening to one pound of the bone-ash powder; otherwise the bone-ash powder will answer alone. The coloured chalks are made by grinding the colouring-matter with bone-ashes.

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Certificates from Sir **WILLIAM BEECHY**, Mr. **BENJAMIN WEST**, Mr. **JOHN OPIE**, Mr. **MARTIN ARCHER SHEE**, Mr. **JAMES NORTHCOTE**, Mr. **THOMAS LAWRENCE**, Mr. **JOS. FARRINGTON**, Mr. **RICHARD COSWAY**, Mr. **P. J. DE LOUTHERBOURG**, Mr. **RICHARD M. PAYE**, and Mr. **ISAAC POCOCK** confirm the good qualities of the Pannels prepared by Mr. **GRANDI**, and generally recommend Mr. Grandi's colours as useful and permanent.

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